

THE AMERICAN ART STUDENT

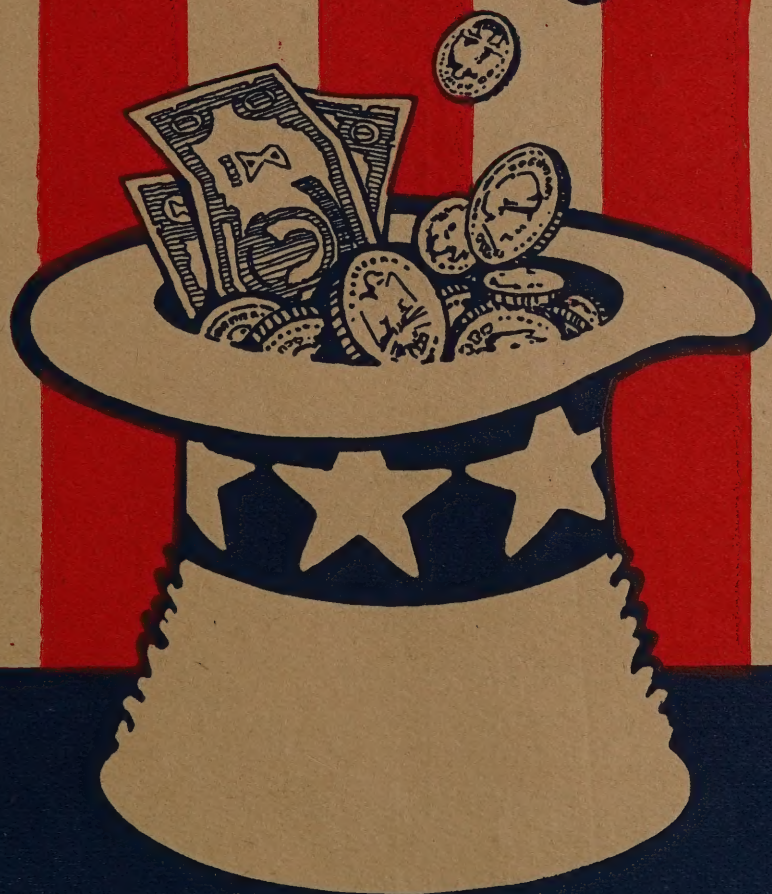
OCTOBER

Vol II No 2...

1917

10 CENTS

LEND YOUR BIT TO UNCLE SAM



SECOND LIBERTY LOAN

TWENTY-ONE PARK ROW

NEW YORK CITY



DEVUE

Artists' Oil Colors in Tubes

Are prepared from carefully selected pigments—thoroughly incorporated with the purest oil—single and double size tubes. Used and endorsed by leading artists.

At the request of a number of prominent artists we are now putting up a line of **Devoe Artists' Oil Colors** in studio size tubes.

The Oldest and Largest Color Makers in America

ESTABLISHED 1754

DEVUE & RAYNOLDS CO., INC.

NEW YORK

CHICAGO

KANSAS CITY

NEW ORLEANS



17 Perfect Black
Degrees, from
6B softest
to 9H
hardest



VENUS 10c PENCIL

The first choice *always*, because of unequalled smoothness and durability. Look for distinctive VENUS finish!



← FREE!

This trial box with five VENUS Drawing Pencils, Holder, and VENUS Eraser, sent free! Write for it.

American Lead Pencil Co.

233 Fifth Avenue, New York, N. Y.
and Clapton, London, Eng.

Writers—Artists

Send for free specifications of literary and illustrative material now especially in demand by leading publishers and advertisers.

ART STUDENTS sufficiently advanced to warrant the presentation of their work for sale will find our service of exceptional advantage. Our assistance means the opportunity to show your work in numerous markets with which you are not acquainted, but more important, it assists you in determining the line in which it will be most profitable for you to specialize. Professional criticism from the standpoint of commercial applicability and technical defects, periodical bulletins indicating work in current demand, display and sales service, enable you to give all your time to **PRODUCING WORK**.

To sell to the best advantage you should know the exact requirements of the buyers. This special information about present market requirements, which we will send free, may be worth very many dollars to any writer or artist seeking recognition or to any recognized writer or artist looking for a larger and better market.

We will also send, free, our instructive booklet which tells about our method of selling stories, novels, serials, poems, articles, comics, paintings and drawings (oil, water-color, crayon, pastel, and pen and ink) to all classes of buyers throughout the United States. State the class of work you do.

Writers and Illustrators Exchange

867 U. S. Rubber Building

New York City



If you are displeased with any of the products advertised in this magazine or with any of our advertisers, let us know. We feel responsible for all advertisements we print.



OLEO TEMPERA COLORS

FOR WATER COLOR AND REPRESENTATIVE OIL COLOR PAINTING

A beautiful complete color chart will be furnished without charge to all users of the Oleo Tempera Colors.

ANNOUNCEMENT

Of the works submitted in the Oleo Tempera Competition the three (3) following selections have been made for purchase as announced:

No. 1—Water Color Class

Painting by Mr. Richard Veenfliet

70 Midland Ave., East Orange, N. J.

No. 2—Representative Oil Color Class

Painting by Miss Jane Peterson

58 W. 57th Street, New York, N. Y.

No. 3—Poster Class

Poster by Miss Mary Cornwell

105 Leonia Avenue, Leonia, N. J.

These works have been purchased by us at the announced price, and will permanently remain on view in our building.

OLEO TEMPERA COLORS

are pure, brilliant and dependable, and have been used by leading artists for thirty years.

If your dealer does not carry all of the colors in stock, check off those you require on the following list and send it to us together with remittance to cover amount, whereupon the colors will be sent to you directly or through nearest dealer handling them.

	Large Tube	Small Tube
Antwerp Blue.....	\$0.30	\$0.15
Aureolin.....	.60	.30
Blue Black.....	.30	.15
Brown Madder.....	.40	.20
Brown Pink.....	.30	.15
Burnt Sienna.....	.30	.15
Burnt Umber.....	.30	.15
Cadmium Yell. Pale.....	.60	.30
Cadmium Yell. Orange.....	.60	.30
Canary Yellow.....	.30	.15
Carmine.....	.60	.30
Cerulean Blue.....	.40	.20
Chinese White.....	.30	.15
Cobalt Blue.....	.50	.25
Cremnitz White.....	.30	.15
Crimson Lake.....	.30	.15
Chrome Green, Light.....	.30	.15
Chrome Green, Med.....	.30	.15
Chrome Green, Dark.....	.30	.15
Chrome Yellow.....	.30	.15
Chrome Yell. Orange.....	.30	.15
Delft Blue.....	.40	.20
Emerald Green.....	.30	.15
Emeraude.....	.50	.25
Flake White.....	.30	.15
Fch. Ultramarine Blue.....	.40	.20
French Vermilion.....	.40	.20
Gamboge.....	.30	.15
Geranium Lake.....	.40	.20
Hooker's Green 1.....	.30	.15
Hooker's Green 2.....	.30	.15
Indian Red.....	.30	.15
Indian Yellow.....	.40	.20
Indigo.....	.30	.15
Ivory Black.....	.30	.15

	Large Tube	Small Tube
Lamp Black.....	\$0.30	\$0.15
Light Red.....	.30	.15
Maroon.....	.50	.25
Mauve.....	.30	.15
Naples Yellow.....	.30	.15
Neutral Tint.....	.30	.15
New Blue.....	.30	.15
Olive Green.....	.30	.15
Pale Lemon Yellow.....	.30	.15
Payne's Grey.....	.30	.15
Prussian Blue.....	.30	.15
Raw Sienna.....	.30	.15
Raw Umber.....	.30	.15
Rubens Madder.....	.40	.20
Rose Carthame.....	.50	.25
Rose Madder.....	.60	.30
Sap Green.....	.30	.15
Sepia.....	.30	.15
Scarlet Lake.....	.40	.20
Scarlet Vermilion.....	.40	.20
Terre Verte.....	.30	.15
Vandyke Brown.....	.30	.15
Verdigris.....	.30	.15
Warm Sepia.....	.30	.15
Yellow Ochre.....	.30	.15
Zinc White.....	.30	.15
Zinnobar Green, Pale.....	.30	.15
Gold Bronze.....	.40	.20
Aluminum.....	.40	.20

Oleo Megilp.....	\$0.20
Oleo Varnish.....	.30
Brush Cleaning Solution.....	.15
Fixatif.....	.25
Atomizer.....	each .15

A. SARTORIUS & CO., Inc.

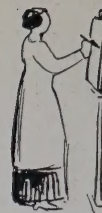
57 Murray St., New York, N. Y.

MANUFACTURERS ALSO OF SARTORIUS OIL COLORS

(For Price List see page 2)



Read our advertisements carefully for every advertiser has something to offer which you cannot get elsewhere; certain materials which are adapted to your personal want.



"Gold Medal Crayons"

Highest Award Always



"Gold Medal Crayons" are unrivalled in quality. They meet every demand of the artist and student who works in color. Try our

**"SPECTRA"
PASTEL**
mailed to you for 15c.

*Write for our illustrated catalog
of Crayons for every use.*

BINNEY & SMITH CO.

MAKERS

83 FULTON STREET, NEW YORK

A. BIELENBERG CO.

67-69 Front Street

New York City

Importers of

Mussini, Decorative, Rubens, Oxford
Düsseldorfer Oil Colors, Horadam
Moist Water Colors and Gouache Colors.

Tempera Colors, 10 cents per tube.

Artist Tempera Colors

Higher price, see catalogue for complete list.

Maratta Oil Colors

Maratta Bi-Colors and Hues

Apply for new price-list and color cards.

Maratta Moist Water Colors.

Rubens Brushes, French and German Canvas
for Oil in various widths.

Tapestry Canvas

In widths of from 50 to 150 inches.



SARTORIUS OIL COLORS

Put up in very liberal sized tubes at moderate prices. Pure in quality and beautiful in tone. Made of finest pigments available and used by leading artists for thirty years.

If your dealer cannot supply you, check off on the following list the colors you require and send it to us together with remittance to cover amount, whereupon the colors will be sent to you directly or through nearest dealer handling them.

Aluminum Gray.....	\$0.15	Chrome Yellow, Lem.....	\$0.11	Indian Yellow.....	\$0.26	Raw Sienna.....	\$0.11
American Vermilion...	.15	Chrome Yellow, Med..	.11	Italian Pink.....	.11	Raw Umber.....	.11
Antwerp Blue.....	.11	Chrome Yellow, Deep..	.11	Ivory Black.....	.11	Roman Ochre.....	.11
Asphaltum	.11	Chrome Yellow,		King's Yellow.....	.11	Rose Carthame.....	.15
Bitumen	.11	Orange	.11	Lamp Black.....	.11	Rose Madder.....	.26
Blue Black.....	.11	Chinese Vermilion....	.15	Lemon Yellow.....	.26	Rose Pink.....	.11
Bone Brown.....	.11	Citron Yellow.....	.26	Light Red.....	.11	Sap Green.....	.11
Brilliant Yellow.....	.11	Cobalt Blue.....	.26	Light Red, Deep.....	.11	Scarlet Lake.....	.11
Brown Madder.....	.15	Cobalt Blue, Light...	.26	Madder Lake.....	.26	Sepia	.15
Brown Pink.....	.11	Cork Black.....	.11	Magenta	.11	Silver White.....	.11
Burnt Sienna.....	.11	Cremnitz White.....	.11	Maroon	.26	Sugar of Lead.....	.11
Burnt Umber.....	.11	Crimson Lake.....	.11	Mauve	.11	Terre Verte.....	.11
Burnt Yellow Ochre..	.11	Emeraude	.26	Megilp	.11	Vandyke Brown.....	.11
Cadmium, Light.....	.40	Emerald Green.....	.11	Naples Yellow, Light..	.11	Venetian Red.....	.11
Cadmium, Medium.....	.40	English Vermilion....	.26	Naples Yellow, Deep..	.11	Verdigris	.11
Cadmium, Deep.....	.40	Flake White.....	.11	Neutral Tint.....	.11	Yellow Lake.....	.11
Caledonian Brown....	.11	French Carmine.....	.40	New Blue.....	.11	Yellow Ochre.....	.11
Cassel Earth.....	.11	French Ultramarine..	.26	Payne's Grey.....	.11	Yellow Ultramarine..	.15
Carmine Lake.....	.11	French Vermilion....	.26	Permanent Blue.....	.11	Zinc White.....	.11
Carmine 2.....	.26	Gamboge	.11	Permanent Copper		Zinc Yellow.....	.11
Cerulean Blue.....	.26	Geranium Lake.....	.11	Brown	.26	Zinnobar Green,	
Chinese Blue.....	.11	Gold Imitation.....	.26	Permanent Green.....	.11	Light	.11
Chrome Green, Light..	.11	Green Lake, Deep....	.11	Pink Madder.....	.26	Zinnobar Green, Med..	.11
Chrome Yellow, Med..	.11	Indian Red.....	.11	Prussian Blue.....	.11	Zinnobar Green, Deep	.11
Chrome Green, Deep..	.11	Indigo	.11	Purple Lake.....	.11	Zinnobar Green, Pale.	.11

Each of these colors may be purchased in quadruple sized tubes.

A. SARTORIUS & CO., Inc. 57 Murray St., New York



THE AMERICAN ART STUDENT



PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

IS THE OFFICIAL ORGAN OF THE ASSOCIATION OF AMERICAN ART STUDENTS

THOMAS PETER GARRETT, President and Editor BERNARD KRAMER, Secretary and Treasurer
WALTER W. HUBBARD, Vice-President and Business Manager
MISS JESSICA MARTIN, Associate Editor J. VINTON STOWELL, Associate Editor

SUBSCRIPTION ONE DOLLAR A YEAR

SINGLE COPY 10 CENTS

ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK, N. Y.

VOL. II

OCTOBER, 1917

No. 2

A MESSAGE TO STUDENT TEACHERS

"It requires many amateurs to make a master." I suppose interpreted this means that a master cannot live and work without a following of amateurs or of people who think they know about his work. When seriously considered, this is undoubtedly the case. Without due appreciation for the work of the masters, their creations would be in vain. The more amateurs we have, the more people there are who will appreciate what the greater men are doing and the incentive for these masters will be stronger than ever.

To make amateurs requires the teaching of art to many people, and this is where the teacher of art comes in.

I started out in my art career fully intending to become a painter. I studied three years without weakening my intention, but when I started in my senior year at the art school, I found that it was necessary at the close of that year to immediately provide for my living. Realizing that the road of the painter is a long and hard journey, and having been told that I had some teaching ability, I changed my course and studied the game of public school teaching during that senior year. I have never regretted that change, and because I believe in the teacher and in the teaching of art education in the public schools, I am writing this article.

The artist, like many other people, lives upon what he makes, as a rule. His product is purchased by the so-called layman. The more the layman knows and the keener his appreciation, the more chance the artist has (and I mean the real artist, the one who puts spirit and character into his work) of disposing of his creation. It is the office of the teacher of art in our public schools to enlighten the pupils, widen their vision, increase their understanding and train their appreciation so that they will become wise choosers of beauty as adults.

Now there will be one thousand laymen to one artist, and is it not reasonable to hope that through the good services of the drawing teacher this thousand may more than support the one?

I know that students feel as I did. When studying with the paint brush and color, or drawing from the nude model, or designing for a fifty-thousand-dollar home, it seems a step down—and a long step at that—to the teaching of "kids" in

the public schools. But when we think that thirty years from to-day those "kids" will be holding the reins of progress in their hands and that the only way to really mold public opinion is to catch people when they are young, you can readily see that from a step down it may even be a step up, and in addition to this training of appreciative consumers of art, the teacher has the privilege of finding the master and of directing him in the road which he should follow.

I call to mind a fellow who was a misfit in our educational system, consequently he was mischievous, unruly and generally a "bad boy." In reality he was fully of red blood, unusually keen mentally and extremely able with his hands. He must have been or he could not have been the "bad boy" of the school. Two or three teachers went down before his "reign of terror." Finally, a small, frail teacher with a wonderful personality and brimming over with practical sense, took the particular class in charge in which this youth held sway, and finding that he was interested in modeling, constantly nursed this interest until to-day this fellow is a highly successful architectural sculptor in the art center of this country.

So I say that in addition to training consumers in order that there may be an appreciative interest in beauty in industrial and fine arts products, there is the added privilege of finding the boy or girl who will eventually be the professional master.

You who think of teaching bear this in mind. Don't regret that you cannot continue with your painting or your sculpture or your design. Feel rather that you are an intelligent amateur with a distinctive mission in life, which is to give what you have to the uneducated and the ignorant and at the same time discover the diamond in the rough.

ROYAL B. FARNUM.

State Specialist in Art Education, Albany, N. Y.

DO YOU VOTE FOR OR AGAINST?

Read the paragraph at the top of the right-hand column on page 7, under the heading "School Notes." Then write us your opinion at once. We want the opinion of students from everywhere; no matter if you live outside of New York and could not attend.



There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



ANALYSES OF INDUSTRIES

Architecture

The architect prepares the design and working drawing for buildings and superintends the construction in accordance with his design. An architectural firm is usually composed of several members, some specializing in design and others devoting their attention to the more scientific and practical side; a staff, which may include superintendents of different departments such as construction, engineering, landscape gardening, estimates and specifications, and a number of draftsmen. The work of the architect is exacting and his responsibilities are very great; on the other hand, it is a profession of the highest standing and there are opportunities for advancement.

The designer studies and determines the salient features of the exterior and interior plans. A course of from two to six years in an architectural school gives training which leads first to the place of assistant in an architect's office, then to a responsible position or the establishment of independent offices. The preparation requires much work in exterior and interior design involving architectural drafting and rendering; freehand drawing and color work; modeling; mathematics and strength of materials; and history of all the arts. A liberal education is of the greatest value. The earnings of the practising architect are variable and may range from \$1,000 to \$10,000 a year, while a few prominent firms make more. The minimum fee, named as professional by the American Institute of Architects, is 6 per cent. of the total cost of the building.

Architectural construction is closely allied to engineering. It requires knowledge of materials, ability to prepare specifications, and the power of handling men. The superintendent of construction is sometimes merely a capable draftsman with thorough familiarity with the building trades. Such a man receives from \$1,500 to \$2,500 a year.

The largest number of men are employed as draftsmen. This work requires mechanical and freehand drawing, preparation of plans and innumerable detailed drawings, lettering, etc. A boy of 14 may find a place as errand boy in an architect's office at \$3 to \$6 a week and if he shows an interest will be permitted to make tracings and gradually advance. His rise will be much more rapid, however, if he takes a course of one to two years in one of the schools or ateliers that teach architectural drafting, or at least attends the evening classes, of which there are many in New York. The average pay for a good draftsman is \$15 to \$30 a week and occasionally \$50.

A young man entering any of the building trades needs an elementary knowledge of drawing and the training received in the drafting room quickens his reasoning powers and enables him to work with greater accuracy. It is absolutely necessary that all mechanics should be able to read working drawings used in their respective trades, and to



Sketched in Italy by Stewart Crise

make them as occasion requires. A practical method of teaching how to make working drawings is developed at the Baron de Hirsch Trade School. The latter part of the term is devoted to work on house plans. Plans of a building are made by all departments. After the bricklayers, masons, and carpenters have done their part, the plumbers add the plumbing details; the electricians, the location of lights; the engineer, the location of radiators for steam or hot water heating; and the sheet-metal workers, the location of furnace pipes, or those for a ventilating system.

Costume Design

All clothing for men, women, and children from hats down to shoes requires first a designer, then a draftsman, and next a cutter before the actual sewing is begun. "Designing is the one phase that calls for individual ability and originality. To be a successful designer, a man or woman must be quick to see the trend of fashions, clever in adapting new ideas, and skilled in combining materials and colors. The designer seldom does the sewing but has a sample operator, a draper, and sometimes a finisher to carry out the work planned. Designing is distinctly an art and to succeed there must be talent for good line in garments combined with practical application. The worker who becomes a designer brings a knowledge of the construction of a garment that is a very valuable asset.

"Cutting is done exclusively by men. For this work there is a greater amount of technical knowledge required than for any other branch of the trade. The work of cutting has four divisions: pattern making, pattern grading, cloth marking, and cloth cutting. The first two of these occupations require substantial knowledge of drafting which has a distinct scientific foundation. In some shops the four classes of



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



One of the newcomers to the magazine illustration world is Miss Carolyn J. Townsend, whose work has appeared in "Motion Picture Classic" and several daily papers. Miss Townsend is the niece of F. H. Townsend, art editor of London "Punch," and, in a way, has inherited a charming pen-and-ink style which she has used in caricaturing many of America's most prominent motion picture actors and actresses. She is a product of the Cooper Institute, having studied there five years, during which time she captured three prizes.

workers are used; but in small establishments the pattern maker frequently does his own grading and the marker does the cutting."*

Costume Illustration

Costume illustration† is a phase of commercial art that offers many opportunities to capable workers, both men and women. The preparation requires much drawing, both from the nude and from the draped model, and great technical ability in the reproduction of textures and the handling of the different media—pen-and-ink, wash, and color.

There are several distinct branches of the work. Cos-

tume sketching, which consists simply of copying the object seen, is much in demand by dressmakers during the six weeks of the spring and of the autumn season for securing notes of imported gowns. Similar sketches made, however, under the direction of the designer, are used to show to customers and as models in the workroom.

Costume illustrations are made to be reproduced for advertising purposes in the fashion magazines which sell patterns; the fashion publications for the wholesale trade; the catalogues issued by mail order houses and department stores; booklets for wholesale cloak and suit houses, tailors, and dressmakers; pages for the magazines; street car advertisements; show cards for window display, etc. For this kind of costume illustration there are large studios with many workers, most of whom until recently have been men. The various steps in the process are usually done by different workers. The "layout," or first sketch, is the work that pays best. The next artist takes the drawing and sketches the garments on the figure or figures, and sees that buttons, braid, pockets, etc., are properly placed; the drawing is now given to the next worker to "wash in" the garment and work up details; next, it passes to the artist whose specialties are heads and hats; and probably another puts in the hands, shoes, and background. It is said that there are only six men in the United States who can draw shoes well.

Costume sketching is usually paid for by the piece from 50 cents to \$5 each; when on salary, it is about \$8 to \$15 a week. Salaries for illustrators are usually \$10 to \$35, the layout man often getting more. Occasionally the pay is \$3 to \$5 a figure and the rapid workers can then increase their earnings. Expert work on tailors' ware pays best, \$30 to \$60 a figure, and one illustrator is known to have received \$1,000 for a full page.

Schools are noted in the chapter on Industries; in addition, some firms take apprentices at small wages or without pay for a month or two.

Applied Design

Design for textiles, for wall-paper, for oilcloth, etc., must always be adapted to the material and to the special conditions that surround the specific industry. The following details of the requisites in a design for wall-paper will give an idea of the many limitations in each line:

"The designer must not only understand design, but he must know how to produce effects which the design alone does not show. This by the aid of either hand or machine. He must also show much ingenuity in making designs in parts or fractions which may be joined together by the decorator to form panels which may fit in almost anywhere in his scheme of decoration.

"The limitations of a design are these. It can only be either 18 or 20 inches wide and from 12 to 24 inches long; must match at top, bottom, and sides; must have only twelve colors or less. Each color must be well defined, as

* A Study of the Dress and Waist Industry for the Purpose of Industrial Education, by Cleo Murtland, with the collaboration of C. A. Prosser. U. S. Department of Labor, 1914.

† Based upon the investigation made by the Alliance Employment Bureau in 1913.



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



each color means a print roller. Twelve colors mean twelve rollers.

"After the design is finished, there must be considered the manner in which the best results may be obtained in the printing, in what class or grade of goods it shall be placed, or how it will lend itself for particular color effects. . . . Among the various methods are the engraved roller process, the air-brush, hand brushed by the aid of stencils, and the flat block process of printing used for the highest grade of paper. In this last process there is no limit to the number of colors that can be used and the design can be of unlimited size."*

Commercial Design

Commercial advertising branches out into many lines from the designing of a label or letter head to preparing copy for a full-page advertisement in a high class periodical. From the last the step is so short to pictorial illustration that it is not surprising to find that some well-known illustrators are employed at high salaries to do commercial advertising. Many publishers have a large staff and train their workers. One firm requires its apprentices to stay two years and during that time the boy must study drawing at some evening school and in addition a model is posed for the staff from time to time merely as practice. These apprentices begin at \$6 to \$10 a week and rise gradually to about \$25 to \$40; a few commercial designers earn regular salaries as high as \$200 a week. There are many free lances whose work is bought at good figures.

The process through which the copy passes has already been described under Costume Illustration. There is this difference, however, in much of the commercial design, in that text forms an important part of the design and either its lettering by hand or the selection and arrangement of type are very important. The work requires not only artistic and technical ability but originality, judgment, knowledge of printing and engraving, and insight into the philosophy of selling. The making of posters is a branch of commercial design that requires all these qualities and in addition a special power of working in a broad and simple manner so as to carry the message.

Closely allied to commercial design and yet not generally included in it is sign-painting.† For this work lettering—formation and spacing—is of the first importance. When a certain "style" has been secured in lettering, it can be adapted to many uses. Facility must be acquired in lettering in one, two, or more colors, shading, blocking and lining, smalting, gilding on wood and on glass, and lettering on muslin. Theory of color, chemistry of paints, use of japans

and dryers, enameling, and other technical subjects are important.

The design for the large outdoor billboards is made in the studio as a layout. The man who does the actual painting out of doors must know how to prepare old and new boards, make the enlarged drawing direct on the board, and mix and apply his colors in accordance with the sketch. Smaller signs are made in the shop.

Show-card writing requires a special technique. A show-card writer is usually included on the salaried staff of a large department store, while independent workers often have a group of customers to whom they go a definite number of times a week.

Interior Decorating

The interior decorator used to be considered merely the man who painted the inside walls of a building. In recent years the term has broadened until now the interior decorator is the man or woman who plans all the interior furnishings and decorations, including not only the walls but furniture, rugs, lighting fixtures, etc., and superintends the execution of the work. The training necessary is closely related to that of architecture, but special stress is laid on drawing of interiors, design and color as related to room arrangement, and detailed drawings for furniture, draperies, etc. Familiarity with historic styles is necessary. A knowledge of materials, their cost, and where to purchase them is required for estimating. The interior decorator must know how to handle workmen and how to have the work completed on time.

Among the most important workmen employed by the interior decorator are the house painter, wood finisher, paper hanger, cabinet maker, and decorative painter. Each of these lines has become largely a trade of itself. The specialist finds it difficult to remain continually employed at his line of work, and the man with a working knowledge of all branches of the trade has many more opportunities to find employment than the specialist. Wages are from 50 to 90 cents an hour with an eight-hour day. The skill required ranges about as listed above, the decorative painter requiring the most skill and taste. He must have a knowledge of color harmony, be able to mix the proper colors, and to carry out the interior decorator's ideas.—*From a Metropolitan Museum of Art Booklet, on sale at the museum.*

WANAMAKER EXHIBITION AT PHILADELPHIA, PA.

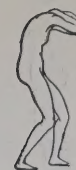
The annual exhibition for art students is to be held at the Wanamaker Store at Philadelphia, Pa., on November 10. Entries for the exhibition must reach the Wanamaker Store in Philadelphia by the 22nd of October. Students in Philadelphia can send their entries in as late as October 29. Varnishing day will be on November 9. The exhibition will open on the 10th. Entry cards for the exhibition can be obtained from the Wanamaker Store, Philadelphia, Pa.

* Extracts from Commercial Value of Art in Wall-paper Designing, an address by Charles Booz, designer of wall-paper, delivered at the annual meeting of the Eastern Arts Association, Buffalo, 1915.

† Adapted from the Baron de Hirsch Trade School.



The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



SCHOOL NOTES

Henry Turner Bailey, a well known lecturer on art and for many years State Agent for the promotion of industrial drawing in Massachusetts, has accepted a dual position in Cleveland, Ohio. He becomes dean of the Cleveland School of Art and supervisor of educational work at the Cleveland Museum of Art. Mr. Bailey has always been a teacher, and this change in his career gives him an opportunity of reaching directly the art students of Cleveland and also of building his educational museum in that city.

It is with sincere regret that we learn of the recent death of J. Liberty Tadd, director of the Public Industrial Art School of Philadelphia and one of the Quaker city's best known painters. Mr. Tadd, whose book "New Methods in Education" and whose paintings have carried his name to the forefront in the art annals of this century, was as well known in Europe as in America. As a teacher he was thorough, patient and enthusiastic, and it is due only to his unerring confidence that hundreds of students under his direction were successfully taught the use of both of their hands in the execution of bilateral and multi-symmetrical designs.

"A Roman Alphabet and How to Use It" is the title of a new book for students recently edited and published by Frank Forrest Frederick, director of the School of Industrial Arts, Trenton, N. J. In his book, and the printed plates which supplement the numerous illustrations in the edition, Mr. Frederick has aimed to supply one of the crying needs of the day—namely, how to take the Roman alphabet in its original form, adapt it, and use it to good advantage in modern posters, advertisement illustrations, etc. It includes the reasons for the study of lettering, the alphabets, methods of working, materials, composition, variations, evolution, suggestions, and a list of nine books which he has unselfishly recommended with the full interest at heart of having the student reader successful in that particular line of endeavor.

In spite of the war and the selective draft law, schools all over the country are reporting good enrollments and their full expectations of normal conditions being kept up. In many cases the enrollment in the schools has increased with the new term to a very marked degree.

The Museum of the Stanford University, Palo Alto, California, has just secured the services of Pedro J. Lemos, formerly director of the California School of Fine Arts, to head and promote their department of art.

The Charcoal Club of Baltimore, Md., took a noteworthy stride forward when the school moved into its new quarters at St. Paul and Preston Streets. A separate and well lighted studio has been reserved in the building for the women's life class. Already plans have been made to conduct a summer sketch class, "somewhere in the country." Under the direction of Lawrence Hall Fowler, a well known

architect in the "City of Beautiful Women," an architectural section of the club has been organized and given a studio in the new building.

In response to numerous requests, not only from New York City, but all over the east, the Association of American Art Students is contemplating the establishment of special evening classes in design, painting, costume, illustration, posters and cartooning. Tentative arrangements have been made toward securing expert instructors in each branch, and it has been planned to make a feature of the business side of student and professional life. Too little attention has been paid by some of the schools to instructing the students as to how to sell their work or secure positions, and later on, how to conduct their own studios on a paying basis. While no decision has been reached in the matter pending a thorough investigation, this magazine is anxious to feel the pulse of the movement, and would like to hear frankly from students who would be able to attend such an institution. It would, of course, be the aim of the management to eliminate the extreme "Bohemianism," but at the same time an effort would be made to supply the necessary recreation and entertainment the average student craves for—and which is constructively helpful.

We would be glad to have a student from each department of every school in the United States and Canada, or a member of the faculty, act as correspondent for this department. Items of special interest would be advance notices of exhibitions and competitions, changes in the faculty, prize winners, graduation news, or any other notices which would be of interest to both students and professionals. To insure publication, the copy should reach this office by the 15th of the month preceding the issue.

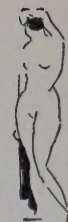
For the benefit of hundreds of students throughout the United States who are interested in cartooning and newspaper illustration, a special department will be conducted each month in this magazine under the direction of Walter W. Hubbard of the American City Bureau, who has been connected with the art departments of newspapers and magazines in six different states in the Union.

His services as critic are offered to our readers without charge, the only requirements being that sufficient postage be enclosed to prepay the cost of returning the drawings and the letter of criticism. In order to assist students of cartooning and news illustration, promising work will, from time to time, be reproduced, thus enabling them to see how their work reduces and reproduces, in a thoroughly practical way.

We will also be glad to receive from our readers contributed cover designs in black and white, and acceptable work will be published and the artist given due credit. No lettering is necessary. A contribution of a heading is needed for the School Notes department, about one inch deep.



Be fearful of the lure of imitation. It will steal away your personality and leave you entirely empty. It is better to understand why rather than how a thing is done.



SCHOOL DIRECTORY

(Continued from September issue)

New Jersey

School of Industrial Art, Trenton. Art, technical. Enrollment, 1015.

Fawcett School of Industrial Art, Newark. Illustration, industrial art. Enrollment, 1200.

Michigan

School of Fine Arts, Detroit. Drawing, painting. Enrollment, 259.

Detroit School of Design. Illustration, interior decoration, fashion design, normal art. Enrollment, 150.

Connecticut

Yale School of the Fine Arts, Yale University, New Haven. Drawing, painting, sculpture, architecture. Enrollment, 112.

California

Stickney Memorial School of Art, Pasadena. Drawing, painting, still life, illustration. Enrollment, 60.

College of Fine Arts, University of Southern California, Los Angeles. Painting, architecture, sculpture, normal art, art crafts. Enrollment, 115.

California School of Design, San Francisco Institute of Art, San Francisco. Fine decorative commercial and normal arts. Enrollment, 210.

San Diego Academy of Art, San Diego. Drawing, painting, outdoor sketching, sculpture, designing. Enrollment, 20.

Leland Stanford Junior University, Stanford. Elementary drawing, design, metal work, jewelry, pottery. Enrollment, 30.

Washington, D. C.

Corcoran School of Art, Corcoran Gallery. Drawing, painting, composition. Enrollment, 200.

George Washington University. Architecture. Enrollment, 18.

Missouri

St. Louis School of Fine Arts, St. Louis. Drawing, painting, design, illustration, modeling and crafts. Enrollment, 265.

Fine Arts Institute School, Kansas City. Drawing, painting, designing, illustration, interior decoration, normal art.

Illinois

Chicago Academy of Fine Arts, Chicago. Illustration, commercial art, interior decoration, cartooning, normal art, crafts, costume design, drawing and painting. Enrollment, 700.

Art Institute of Chicago, Chicago. Drawing, painting, sculpture, illustration, design, architecture, ceramics and normal art. Enrollment, 2100.

Rockford College, Department of Art, Rockford. Drawing, painting, composition, history of art. Enrollment, 72.



Courtesy of University of So. California

Water Color

By Marian Leaver

Pennsylvania

School of Industrial Art of the Pennsylvania Museum, Philadelphia. All branches fine and industrial arts. Enrollment, 1251.

Pennsylvania Academy of the Fine Arts, Philadelphia. Drawing, painting, sculpture, illustration. Enrollment, 300.

Carnegie Institute of Technology, School of Applied Design, Pittsburgh. Architecture, decoration, painting, illustration, normal art. Enrollment, 360.

University of Pittsburgh, Pittsburgh. Fine and industrial arts. Enrollment, 200.

Massachusetts

Lasell Seminary, Auburndale. Drawing, design, illustration. Enrollment, 70.

Coply Society of Boston, Boston. Drawing, painting and modeling. Enrollment, 100.

Swain Free School of Design, New Bedford. Drawing, painting, illustration, design, etc. Enrollment, 142.

Indiana

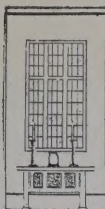
Art League of America, Indianapolis. Commercial illustration, design, life, cartooning, photo retouching.

Maryland

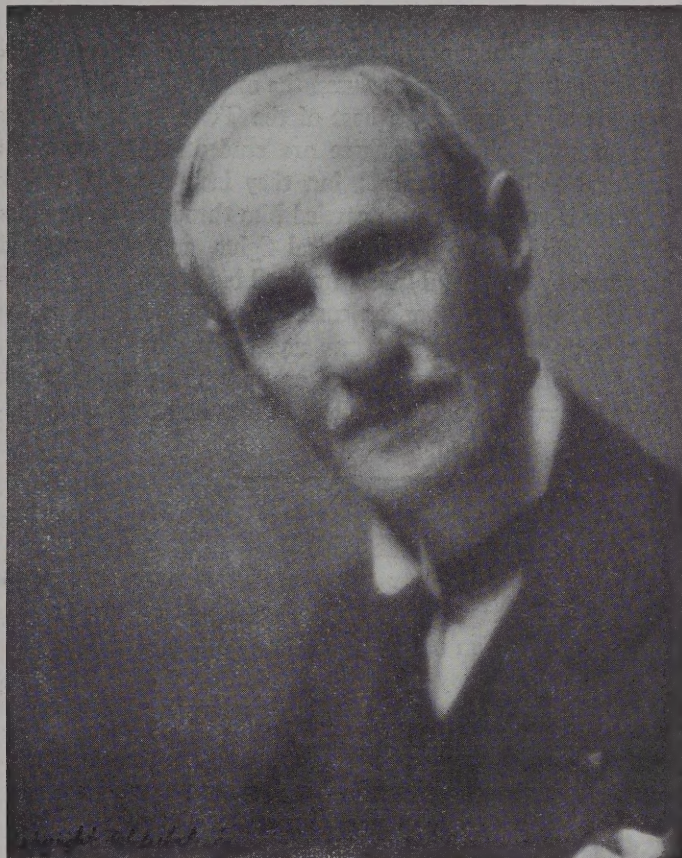
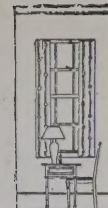
Maryland Institute, Baltimore—Fourteen courses in fine, applied and mechanical arts. Enrollment, 1477.

Georgia

Georgia School of Technology, Atlanta. Architecture.



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



Ralph A. Blakelock, N. A.

Copyright Blakelock Fund Inc.

Photo by Arnold Genthe

Ralph A. Blakelock, N. A., will be seventy years old on the 15th day of this month. The above photograph is the only portrait published of Mr. Blakelock since he was removed from the sanitarium at Middletown, Conn. It is in striking contrast with the portraits of the haggard old man published in the newspapers a little over a year ago, when Mrs. Van Rensselaer Adams was making an effort to have him removed from the sanitarium.

A CORRECTION

Messrs. H. Reeve Angel & Co., Inc., of 120 Liberty Street, New York, have called our attention to a paragraph appearing in our September issue under the heading "Saving Money on Charcoal Paper." They point out that we were in error in referring to their charcoal papers as "Michallet," their line being manufactured by the famous French firm of Causon & Montgolfier.

We regret the slip, which arose from our mistaking a sheet of C. & M. White Royal for the ordinary Michallet.

Art is long and time is fleeting;
Your subscription lasts a year.
If you like this little greeting,
Renew right now; return the cheer.

ANSWER TO YOUR LETTER

It is a bad habit to ask questions on the first impulse;
look first within your own mind for the answer

Student's League

Editor, The American Art Student:

DEAR SIR—Am thinking of starting an Art Student's League in Terre Haute, Indiana, not only an educational but also a fraternal organization. Would like suggestions as to how to run it.—FRED H. THORNS.

Your letter is covered by a similar query which was answered in our columns of the March number concerning the establishment of a students' league in Pittsburgh, Pa. The fact that your city is not in the class of the largest cities will not hamper but rather enhance your organization. In addition to the suggestions offered by N. P. Wayman in the March issue, we would suggest that you ask some of the leading artists, both painters and those working in the local engraving houses, to act as critics or instructors at least one night a week gratuitously. Establish a set of by-laws, elect a president, vice-president, secretary and treasurer, and about five active directors, selected with a view to the services they will be able to render rather than any big names in town. A committee of young men and women could be appointed to take care of the entertainments, socials, dances and parties which would have a powerful effect toward keeping a fine *esprit de corps* among your members. We will be glad to assist you with further suggestions as you wish, and would be pleased to hear from you from time to time as to your activities, exhibitions, changes in your faculty, etc.

Origin of Uncle Sam

R. H. S.—Your question as to the origin of the Uncle Sam character in the cartoons brings up an interesting fact—namely, that the typical lanky farmer with the stars and striped suit did not originate in this country. The first characteristic Uncle Sam, called at that time Brother Jonathan, was drawn for *London Punch* by John Tenniel, who was brought to fame by his cartoons of the Franco-Prussian War. And every English cartoonist on that magazine, down to the present trio of Partridge, Ravenhill and Townsend, has stuck to it. On its appearance here with the first copy coming over, the cartoonists took to it at once, never thinking of the satire it was at first intended to convey. Since then many attempts have been made, including an attempt by James Montgomery Flagg, to caricature the uncle as a fat, wealthy man. We are thankful to say, however, that the war has had the one redeeming feature of eliminating all such attempts, for the time being at least. General Sherman was all wrong for once.



It has been wisely said, "Don't put all your eggs in one basket." The successful cartoonists are those who know something of everything, and everything of something.



GRIT

By WALTER W. HUBBARD

All gall is divided into three parts—ignorance, greed and pride. And grit is composed of grind, resolution, inspiration and time—four words whose initials form the word "grit." Pure gall must not be confused with pure grit, for the former is destructive, the latter constructive.

Ignorance is that which carries many a cartoon student through the labyrinth of years of expensive study, spurred on by the flatter of friends, relatives, and, possibly, an unprincipled instructor. Ignorance keeps the amateur from seeing the difference between his work and that done by the professional.

Greed is the lure of the "get-rich-quick" "will-o'-the-wisp"; the grasping desire that binds the student with its colorful promises of "enormous salaries to cartoonists" and draws them on until the grim reality of it all is thrust upon them. In this connection some of my readers may recall the sky-rocket experience of a certain Pennsylvania correspondence school which was compelled by the Post Office authorities to cease business some years ago. In the course of the advertising propaganda they enrolled some 60,000 students at rates ranging from ten to forty dollars, depending on the way the student bit on the offer.

Of pride, it has well been said that it goes before a fall. It is the obstinacy which prevents the student from starting at the bottom rung of the ladder; the fussiness which students cultivate about doing this or that kind of art work on the excuse "I want to do something big right away," and the dread of going to the small concern or small city for a start. Pride includes impatience blended with conceit.

There is one rule for success as a cartoonist or comic artist, and that is "grit." The waves of opposition, advice, worldly attractions, suggestions, questionable pleasures, threats and pleadings will beat in vain against the determination of a student who has, like Chicago, set his "I will" flag at the masthead and dared to leave port in a storm. To such a student I would say "The world is yours," and bow to them as one of America's future cartoonists.

But grit means grind; the steady, never ceasing struggle to master each new problem, prepared to tackle still harder ones. If art students could be taught practical business methods, if only for a few minutes each week during their school year, there would be far fewer tragic failures and broken hearts out of the thousands who finish their courses each year and never become a success.

It means resolution—the determination which grips the throttle of the mind and soul and says "Go on, go on, and go on!" And grit includes inspiration which many wait for, but few are wise enough to create.

And lastly, it means time—months and years ere the reward of greatness and its corresponding monetary recompense is reached. Relatives of Thomas Nast predicted a ter-

rible future for the boy who was a failure at school in his early years. Undaunted, however, he searched for and found his field, stuck to it, and refused the magnanimous but questionable offer, during the heat of the Tweed campaign, for him to study abroad. There are students who have the technical ability of a Nast; but they lack the grit, call it patience if you will, which carried him through his struggles for recognition, his great political fights, and characterized his work, by its careful finish, up until his death.

The father of American cartooning has left with us the message of grit and perseverance, and proven that nationality, poverty, relatives, conservatism, enemies and prejudices can never injure the student who has an idea and the determination to carry it through.

WE HATE TO TALK ABOUT OURSELVES, BUT—

With the September issue of *THE AMERICAN ART STUDENT* the magazine has completed its first year of existence. The creation of the magazine was accomplished without capital or subsidy of any kind, and at a time when many old-established publications have been forced to suspend. It was repeatedly predicted that the magazine would not survive its second or third issue. But there was one condition that was not taken into much consideration by those who predicted the failure of *THE AMERICAN ART STUDENT*, and that is that art students have hungered for just this kind of magazine. American art students and artists have been loyal to us, and it is to them that the success of the undertaking is due in a large measure.

Last March a meeting of the heads of the New York art schools or their representatives was held at the headquarters of the Art Alliance of America, at which plans were discussed for furnishing *THE AMERICAN ART STUDENT* with a subsidy in order to insure its permanence. A little later the United States was forced into the war and the existence of the schools themselves was threatened, so that the promise of a subsidy had to be withdrawn. This is typical of the trials and disappointments that the magazine had to undergo during its first year.

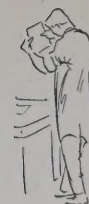
The condition of the magazine to-day is such that we will issue twelve numbers a year instead of ten, publishing regularly through the summer, a trying period for magazines, and art magazines especially. Hereafter, also, subscribers may expect to receive their copies on time each month beginning with the November issue.

Academie Julian, Paris

The Academie Julian is about to open as a place where art students can exhibit and make sales, at 31 Rue du Dragon, Paris. The first exhibition will open in November and will include portraits, landscapes, designs, etc. Special place will be reserved for those at the front.



An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.



FOR STUDENTS AND TEACHERS OF ART

"The Art of the Soul Sick," an article on art in the insane written by Theodore B. Hyslop, M. D., C. M., F. R. S., editor for the *Art World*, and gotten up in pamphlet form by Mr. Charles Vezin, is an amazing revelation.

Mr. Vezin says in his introduction: "Dr. Hyslop has for many years held converse with sick souls on earth. He is a world authority on mental diseases, and his book on the insane is a medical classic. He must convince all sane people that when these manifestations are not psychopathic they are stupid or dishonest. That such art at its best is morbid introspection, at its worst degeneracy 'in the world's most reckless meaning,' with the great majority inane followers of a fashion, too stupid to see its significance, doing silly stunts and spinning fine phrases about them. With now and then a man who has a message, but powerless to deliver it, whose incoherency and not whose message we are asked to praise."

The pamphlet may be obtained by any art student free of charge, simply by asking Mr. Charles Vezin, of 349 Broadway, New York, for a copy. It is extremely interesting and wonderfully instructive.

If your subscription expires with this issue please fill out the blank below and mail to us at once.

We have some remarkable editorial features on hand which will appear during the next twelve months. You cannot afford to miss a single issue.

When subscribing please use the following blank or give information required in blank, stating whether a renewal or new subscription.

THE AMERICAN ART STUDENT
21 Park Row New York, N. Y.

Date.....

Enclosed please find One Dollar for One Year's Subscription to THE AMERICAN ART STUDENT.

Name

Address



"Always!"
—says Treidler

"WHATMAN is unquestionably the most satisfactory drawing paper on the market. A great variety of surfaces makes it available for use by all artists, whatever their individual method of working may be. I shall always use Whatman's."

Adolph Treidler

WHATMAN
Genuine Hand-Made
DRAWING PAPERS

—the preferred paper of master and student alike for over a century and a half. Preferred because of its absolute perfection—and, as Mr. Treidler says, there's a grade for every method, every technique—and each grade unsurpassed.

* * *

If your dealer cannot supply you with the grade of Whatman best suited to your work, write us.

H. REEVE ANGEL & CO., Inc.
120 Liberty Street, New York City
Sole Importers for the U. S. and Canada

ARTISTS' SMOCKS

BARBARA LEE SMOCKS are obtainable in a variety of models for practically every use. You purchase them directly from makers. \$1.75 and up. Orders filled by mail.

41 West 36th Street (Between 5th and 6th Avenues), New York, N. Y.



If you fail to receive each copy of this magazine, we shall feel under obligation to you if you will notify us. We have no other way of learning whether it reaches you.



First Prize Poster
Painted by
Miss Mary Cornwell



First Prize
Representative
Water Color
Painting by
Mr. Richard Veenfliet

RESULTS OF OLEO-TEMPERA COMPETITION

At the exhibition of painting and posters entered in the Oleo-Tempera competition of A. Sartorius & Co., close to 150 pieces of work were placed on view. These selections were made from a large number of entries submitted from twenty to thirty states. All work was required to be done in Oleo-Tempera colors, either representative of oil painting style, water color style, or poster style. Three entries were purchased by A. Sartorius & Co. at \$50 each, as follows: Painting done in water color style by Mr. Richard Veenfliet, 70 Midland Avenue, East Orange, N. J.; painting done in oil color style by Miss Jane Peterson, 58 West 57th Street, New York, N. Y.; poster by Miss Mary Cornwell, 105 Leonia Avenue, Leonia, N. J.

Some noteworthy exhibits in the water color class were as follows: Drawings by Bessie Hill Bowhall, Amsterdam, N. Y.; landscape by Jessie K. Coryell, Belle Fourche, S. D.; still life by Grace Burlew, 55 Navin Place, Newark, N. J.; drawing by O. Kurth, care of *Times* Mid-week Pictorial, New York, N. Y.; landscape by Sr. M. Concepta, O. S. D., Dominican Convent, 137 Second Street, New York, N. Y.; illustration by William Gropper, 583 Second Street, Bronx, N. Y.; designs by Miss Florence Whiting, 880 North 66th Street, West Philadelphia, Pa.; design by John Waters, Summit, Ga. A group of still life paintings by students of Notre Dame Academy, Covington, Ky., was a feature of this class.

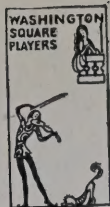
In the representative oil color class the following entries deserve special notice: Still life by Melita Blumer, 143 East

21st Street, New York, N. Y.; illustrations by Tora B. Wilberforce, 83 Seventh Avenue, Brooklyn, N. Y.; still life by Cosmo De Salvo, 437 West 57th Street, New York, N. Y.; landscapes by James Schwefelgeist, 1705 Eighth Avenue, Brooklyn, N. Y.

A number of remarkably good posters were exhibited, including entries by the following: M. De Santis, 3300 Carnegie Avenue, Cleveland, O.; Walter E. Reinicke, 1728 Stevens Street, Brooklyn, N. Y.; Mary B. Sawrie, 710 Russell Street, Nashville, Tenn.; Louis Mae Chandler, 1015 Ashland Avenue, Wilmette, Ill.



First Prize Representative Oil Color
Painting by Miss Jane Peterson



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.



DEGAS DIES IN PARIS

Edward Degas died in Paris, September 27. He was totally blind. Edward Degas was born in 1834. He studied law in his youth. At about 20 years of age he became interested in art, and in 1855 he entered the School of Fine Arts at Paris.

Degas has an important relation to the modern art, in that he contributed some important principles to its structure. He was a great draftsman of the human form and his conception of action gave him a power not possessed by any other painter of his day.

In 1867 Degas was persuaded to share in a joint exhibition with his revolutionary companions. This exhibition was the very first opportunity the public had had to see his paintings. Degas had never before exhibited a picture. The public so ridiculed his work and the work of the other exhibitors that Degas became thoroughly disgusted and never exposed again. He shut himself up in his studio, and there, isolated from his fellow painters and the vulgar populace, worked out his own salvation. He instinctively hated the foolish show and put into his every subject this disgust with life's hypocrisies.

His eyesight began to fail in 1870, but despite this fact he continued to do brilliant work for several years. There are two different stories about the years that followed his total blindness. One has it that he immediately retired and lived the life of a hermit. The other is that he continued to paint with undiminished skill.

NO LOAFING

There are no dilatante students in the evening art schools now; the war has dissolved them. The evening classes are like bee hives. There is no time for trivial gossip, loafing in the halls, or grumbling over places in class. A student is happy to have the opportunity to study at all, and if somebody has his place in class it does not matter, he is happy to set up his easel and get to work even if he has to set it in the window-sill and stand on the fire-escape.

THE HOFFMAN DRAWING STAND

The drawing stand manufactured by the A. Hoffman Company is an ideal drawing table for illustrators, commercial artists and draughtsmen. With it the drawing board can be arranged in any desired position, at the desired height, and may be revolved at will. The revolving feature enables one to turn the drawing upside down, right side up or left side up and always have it at right angles with one's sight. Artists using a number of boards can purchase extra center pieces which are attached to the drawing boards. The stand is finished in nickel and black enamel. It weighs only twelve pounds and can be easily carried when traveling. A full description of the stand with illustrations and prices can be obtained from the manufacturers.

The New York School of Fine and Applied Art

FRANK ALVAH PARSONS, Pres.

Art based on principle, and leading to practical use.

Architecture, interior decoration, painting costume design, poster advertising, illustration, etc.

Send for illustrated catalog.

SUSAN F. BISSELL, Sec.

2239 Broadway, New York



The Feel of a Master Pencil

Every artist knows the feel of a master pencil—a pencil that glides over the paper without break or catch—as perfect in response to his will as his own hand.

**DIXON'S
ELDORADO**

"the master drawing pencil"

is in every sense of the word an artist's pencil. The softer leads are smooth, soft, responsive and rich in tone. Their marks may be readily erased without "graying" the ink. The harder leads hold their points unusually well and stand great pressure without breaking.

17 degrees, each true to grade and not a grain of grit in any one of them. Send 16c in stamps for full-length samples worth double the money.

JOSEPH DIXON CRUCIBLE COMPANY
Dept. 228-J Jersey City, N. J.

MANHATTAN SCHOOL OF ART

DIRECTORS:

R. SLOAN BREDIN

EDMUND GREACEN

*Classes in Drawing and Painting
Life, Portrait, Illustration, Antique*

For information and catalogue address

MANHATTAN SCHOOL OF ART

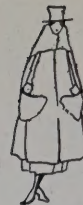
333 Fourth Ave.

(Corner 25th Street)

New York City



Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



The "modernists" have enshrined a new trinity, Cézanne, Van Gogh and Oscar Wilde.

Van Gogh cut off his ear and sent it to his mistress for a birthday gift. That sickening act had no sophistries to shield it as the painted mutilations have that haunt some of our galleries. * * * *

Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could

from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. * * * *

All of which may be found in a brochure

THE ART OF THE SOUL SICK

which can be obtained *free and postpaid* from the undersigned. Those who desire more than one copy, like art teachers, monitors or members of art classes or others who agree to distribute extra copies, kindly state how many are desired.

CHARLES VEZIN

349 Broadway

NEW YORK

Will not rub nor powder off.

"Made in U. S. A."



Snow White Fluid

The Standard for Pen as a White Ink, with brush as White Water Color and for finest grade Air Brushes. Highest Endorsements. At dealers or from manufacturer, postpaid on receipt of 25c.

J. W. JOHNSTON

½ ounce

Dept. T, Fine Arts Building

Rochester, N. Y.

FOR COMMERCIAL ARTISTS

W. W. MOIST WATER COLORS

are made with painstaking care
of the best pigments obtainable

Write us
for
Color Chart



Price List
sent
on request

THE J. WILLER CHEMICAL CO.

128 Chambers Street

New York N. Y.



BE A PRACTICAL ARTIST

Learn Cartooning, Comic Drawing, Newspaper Illustrating, Magazine Illustrating and Commercial Drawing in a Practical Way from a Practical Art School

ASSOCIATED ART STUDIOS

2100 Flatiron Building

23rd Street and Broadway

NEW YORK CITY

ESTABLISHED 1901

DAY CLASSES . EVENING CLASSES . CORRESPONDENCE COURSE

IMPORTANT EXHIBITIONS

The New York Water Club will hold its exhibition at the Fine Arts Galleries, 215 West 57th Street, New York, N. Y., from November 4 until November 25. Exhibits will be received on October 19 and 20.

The fifteenth annual exhibition of the Philadelphia Water Club will be held at the Pennsylvania Academy of the Fine Arts. The exhibition opens November 24 and closes December 9. Entries close October 16.

The sixteenth annual exhibition of the Pennsylvania Society of Miniature Painters will be held at the Pennsylvania Academy of Fine Arts from November 4 to December 9. Exhibits received October 22.

Entries for this year's Academy of Design winter exhibition will be received on November 26 and 27. The exhibition will be held from December 14, 1917, to January 13, 1918.

NEW BROOKLYN ART CLUB

The Brooklyn Art Club has been organized in Brooklyn with a membership of 55. All artists are eligible to membership and, in fact, the club invites all who want to join, qualifying as such. In conjunction with the club an exhibition of works, contributed by the members and others, was held at the Abraham and Straus Gallery in Brooklyn from October 2-12, and many of the pictures were sold at auction on the evening of October 13 at the Pouch Gallery, the entire proceeds being given to the Red Cross of Brooklyn.

VALUABLE TINT SECRETS

Some valuable trade secrets for preparing "home-made" water color tints have been collected by Mr. J. W. Johnston, manufacturer of "Snow White." These have been printed on a palette in the form of a novelty to sell at 10 cents each.

Watch for the Philadelphia number, coming out January or February.



"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.



ESTATE OF RAPHAEL KIRCHNER

The late Raphael Kirchner, the Austrian artist, left an estate of about \$3,700 in personal property, when he died intestate at the French Hospital here, August 2 last. Letters of administration have been granted to his widow, Nina Kirchner, of 28 West 68th Street.

Mr. Kirchner will long be remembered for his clever and charming renderings of pretty girls; and his portraits of prominent New York women, finished in the chic and snappy style which is all his own, and which he acquired as a result of the mixed European blood in his veins. He did considerable cover work for *La Vie Parisienne*, *Puck* and *Cartoons Magazine*.

NEW DIRECTOR AT MUSEUM

Mr. Langdon Warner has lately been appointed Director of the Pennsylvania Museum, in Philadelphia, in place of the late Dr. Barber. He is a Harvard graduate, class of 1903, and has been connected with the Museum of Fine Arts, Boston, the Peabody Museum and the Art Museum, Cleveland. He has traveled extensively in Asiatic countries and made a special study of oriental art.

GROLL WILL RETURN

Albert Groll has been painting at the Grand Canyon during the greater part of the summer. He is now in New Mexico and will return to his Gainsborough studio some time in October.

We know that many of our readers have a circle of student friends to whom they would gladly, if financially able, send copies of *THE AMERICAN ART STUDENT*. They will be pleased to know that if they send in the names and addresses of those friends, the circulation manager will be glad to see that they get sample copies.

When you have reached the point in beautiful living where the creation of the beautiful is a habit of daily life, when you paint or dance or sing so well that the real you is doing it, you have become so great that you no longer desire self expression. You feel that to others may come honor and applause. You are like a deep, deep pool that joys to be unruffled in serenity.—*Robert Franklin*.

As a great philosopher once said, "Blessed are the wounds of a friend." The minute the art teacher ceases to be the friend of the pupil, the criticisms become destructive instead of constructive and helpful, and the time has come for leaving that school.

WELDON ROBERTS
RUBBER ERASERS

ARTISTS' ERASER SPECIALTIES

The Dough Rubber (kneadable), Nos. 666 and 667; the Gum Cleaner, Nos. 222, 223, 224, 225 and 226, and the Shading Rubbers, Nos. 200 and 202 are a few among the many artists' specialties in the WELDON ROBERTS 88 STYLES. The quality is superb.

AT ALL ARTISTS' MATERIAL STORES

NEWARK, NEW JERSEY

MARTINI TEMPERA

IVORY BLACK AND CHREMNITZ WHITE

ARE THE BEST MEDIUM FOR ILLUSTRATION

FOUR SIXTY-ONE EIGHTH AVE. NEW YORK CITY.

The Hoffman Artist's Drawing Stand

for Artists, Designers, Draftsmen and Show Card Writers

A handsome stand very light, made of steel tubing. Instantly adjustable to any position. The board revolves. Can be folded up. Satisfaction guaranteed. Write for booklet No. 2.

A. HOFFMAN CO.
11 Arnold Park Rochester, N. Y.
For Sale by Dealers

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

MEN'S EVENING LIFE CLASS
from 7.30 to 9.45 P. M.

Exceptional opportunities in drawing and oil painting from life for artists and students

Tuition Fee \$5.00 per month
Commencing any day

INSTRUCTOR
Mr. JOSEPH H. BOSTON, A. N. A.

The only school in New York City in which painting is done from life at night

Write for illustrated catalog and information
FRANCIS MULLER, Manager
174 Montague St., Brooklyn, N. Y.





We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.



American Art News

(PUBLISHED BY THE AMERICAN ART NEWS CO., INC.)

15-17 EAST 40th STREET, NEW YORK

Now in its sixteenth year of successful publication, and universally recognized as the dealers' and collector's authority on art matters in both the United States and Europe.

New York Special Exhibition Calendar gives all the exhibitions of the current and coming weeks, their locations and the dates of duration in New York. Those in other American cities under head of letters from said cities.

All important picture, print and book sales in both Europe and United States duly recorded, with full list prices, buyers, etc., and also the first announcement of same in advance.

Weekly letters from Paris and London, written by best informed authorities on the art trade and news of the Studios, Galleries and Salesrooms, and occasional authoritative letters from other European art centers. Invaluable for reference.

The organ of the Artists of America—only publication giving weekly during season notes of the Studios and what artists are doing.

Read by all the leading collectors

PUBLISHED WEEKLY—\$3.00 A YEAR—38 ISSUES

Canada, \$3.35; Foreign Countries, \$3.75

(Weekly from Oct. 15 to June 1—Monthly during the summer)

AMERICA'S ONLY ART NEWSPAPER



THE AMERICAN MAGAZINE OF ART

An Illustrated Monthly

Published by The American Federation of Arts.

"The most dignified, the broadest and the most valuable of the art journals in this country."

Subscription Price \$2.50 a year

ONE DOLLAR

Sent now will give you six months trial subscription.

THE AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVENUE

WASHINGTON, D. C.

THE EMBODIMENT OF SKETCH BOOK EFFICIENCY

The Everlasting Looseleaf Sketch Book made by Canson & Montgolfier, Annonay, France, is this and more.

It is a necessary part of the equipment of every Artist and Art Student.

The use of it will lend dignity to your work.

Circular describing Sketch Book sent on request.

Sketch Book No. 1 . . . \$1.50 postpaid

Sketch Book No. 2 . . . \$2.50 postpaid

We shall present Sketch Book No. 1 free of charge to any reader sending us three subscriptions, and Sketch Book No. 2 to any reader sending us five subscriptions.

Address Circulation Department

THE AMERICAN ART STUDENT

21 Park Row

New York, N. Y.

Our circulation manager is anxious to determine just the style of an art publication the students and professionals desire, and would appreciate frank letters of constructive criticisms as to the contents and make-up.

The sovereign law which should govern every composition is unity. The central idea must reveal itself clearly, always and instantaneously, whatever may be the number and importance of the subordinate ideas which accompany it.—*Jules Breton in "The Life of an Artist."*

Never let anything prevent you from drawing something every day. Draw the intricate hedgerow or the big cloudy sky. It is necessary discipline and what scales and exercises are to the musician, so is pencil drawing to the artist. One's hand grows sensitively obedient to the brain and answers directly to one's power of observation, like the touch of a musician's hand on the keyboard. He does not stop to calculate the interval which will produce harmony, but obtains it by instinct, which is the result of long practice, and so the artist's hand as naturally expresses what he sees. The delight in the easy and competent expression of form is only surpassed by the delight in the expression of color and those two qualities of sensitiveness to form and color go to the making of a painter.—*Sir Alfred East.*

If we were to accept doubtful or untruthful advertising we would be defeating the purpose of our magazine

Are You Studying for Art Teaching?

It would be well for you to get in touch with the newest and best in practical teaching ideas; the experiences of good teachers who are right on the firing line; the work of children of every grade who are under the kind of instructors YOU aim to be. There is no better medium to help in teaching or study than

Send for Sample Copy or \$2.00 for one year
to No. 29 Foster Street, Worcester, Mass.

The School Arts Magazine
For Sixteen Years the Leader in Education

"For the Ambitious Art Student"

Mr. Frank F. Frederick, director of the School of Industrial Arts, Trenton, writes:

"From my observation in our school library, I know that *Arts & Decoration* is read very carefully by the *ambitious* students."

Each issue contains a review by Mr. duBois, of an Important Private Art Collection; criticisms of current exhibitions; notes on art subjects of the moment and other vital articles by leading authorities.

The regular subscription rate is \$3.00 a year. We offer readers of "The American Art Student" a six months' trial subscription for \$1.00.

There remain a few copies of the September number which describes the wonderful collection of Early American Paintings owned by Mr. Herbert L. Pratt. Send one dollar *now* and this issue will be sent free plus the *six* trial issues.

Arts & Decoration

470 Fourth Avenue

New York, N. Y.

Testimonials of some of our great painters

The Late
J. F. CROPSY, N. A.
said:

It gives me great pleasure to speak in the highest terms of your Le Mesurier Artists' Tube Colors. I have found them unexceptional in their working qualities—being finely ground, working free, crisp and pleasant under the brush, and drying well. They are pure and beautiful in their individual shades; in short, they seem to be worthy of the highest commendation.

CHILDE HASSAM
says:

The sample of colors you sent me I found most excellent. I take pleasure in recommending them in all particulars.

C. C. GRISWOLD, N. A.
says:

I have found the colors you sent me excellent; so much so that I am using them almost exclusively in my work, only supplementing them with a few colors not found in your list.

ELLIOTT DAINGERFIELD
says:

I have used the colors supplied me by your firm, and find them in every way very satisfactory. The tone qualities of many of them are superior to any other make, in my opinion.

O. C. WIGAND
says:

Having used your colors for the past few months, I find them very good indeed, and shall take pleasure in using them in the future and recommending them to friends and those concerned.

These and many others of our leading painters have used and recommended LE MESURIER ARTISTS' COLORS in the last fifty years. You can secure them at any of the leading artists' supply stores. Insist on getting LE MESURIER COLORS.



The Late
WADSWORTH THOMPSON, N. A.
said:

The colors submitted to my approval have been carefully and attentively made use of. I have employed them exclusively in painting a picture, and have used no other pigments in its production. If they are always up to the standard of those now before me, I would never wish any better.

They are as fine and as pure in quality as any that I know of; are perfectly well ground, neither too stiff nor too limpid, and of a uniform consistency well suited to the average artist.

Let my opinion go for what it is worth. These colors undoubtedly rank with the best, and are even preferable in many respects to the popular English colors.

ALWAYS UP TO THE MASURY STANDARD